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DRAMAtical Murder re:code - [Mink x Aoba]

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Route Summary (comparison with original game)

||| New CGs: 2

||| Edited CG: 2

||| Main differences: Suggestive words & actions were omitted; aggressive scenes changed to intense hair-pulling.

Scene where Desire appeared and going 'I'll crush your brain' at Mink was rerecorded in which moans were taken out and replaced by more laughs.

Edited CGs for two scenes - almost-rape scene (in which they omitted the final frame where they showed Aoba's pubes in the original) & Club scene (also revised scene).

- Replacement of suggestive words into something tamer; or they simply took out the entire sentence(s) that sounded too... suggestive.
 - Rape scenes > extreme, intense hair-pulling scenes.
 - The scene where Desire appeared was rerecorded. Moans were omitted; and instead of barely audible whispers, he now speaks straight into Mink's face.
 - The club scene was the only new scene that was majorly replaced. It continues from where Mink went 'Idiot' at him:
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Edited CG:

Original:



re:code:



Edited CG:

Original:



re:code:



||| Extra: New CG – Scene where Aoba asked Mink to stay alive before he walked through the door to meet Toue.

Aoba: □...I don't want you to die.□

Mink: □I'm already similar to death, ever since the time when my entire tribe was wiped out.□

Aoba: □That's not true. You're alive now.□



||| Extra: **Additional Dialogues @ Touch:**

Mink: □His words reach directly into my heart. This guy... no, this is not the right time to think about it.□

Aoba: □I don't want you die. You're alive! So, please come back alive.□

T/N: Aoba continuously trying to persuade Mink to come back alive. I personally think that this additional dialogue is especially important in this context because Mink actually mentioned that he felt the impact of Aoba's words on him. And it's endearing because even when Aoba was already verbally trying to convince Mink, his inner thoughts still showed how persistent and how serious he was.

New Scene Translations

Then, Mink's hand is on my throat.

Just like that, he strengthens his grip, pushing me harder against the wall at the same time.

"Ah.."

Slowly, it becomes hard to breathe. I open my mouth, panting.

Seeking for air, my breathing becomes heavy and inconsistent.

Mink merely gives me a quiet stare the entire time.

It's cold.... There's no hint of hesitation in his eyes, as if he's looking at a lab animal.

But..

Aoba: □(*panting sounds*)□

For some reason, I feel so happy, and I laugh as I fight for air.

Aoba: □(*panting + laughing sounds*)□

Mink: □....□

I want to be destroyed by Mink, by this pair of hands. Literally. I want to be destroyed.

This kind of treatment... It's not bad at all.

When that thought flashes through my head, I suddenly feel a weird sense of unfamiliarity, as if I no longer know myself anymore. But soon, that hesitance is disturbed by the loud BGM making their way into my ears from the dance floor.

Mink: □... Satisfied?□

He whispers beside my ear as I give out an involuntary shiver.

This is really like facing death and terror themselves, on top of that...

At the specific moment, the volume of the BGM from the dance floor suddenly increases.

My entire body drowns in the heaviness of the bass.

The unstable melody is mixing up my nerves....

My head, my body, everything is becoming weird.



Aoba: □More... Destroy me more.... Hahahahaha....□

Mink:□....□

Aoba: □...ah...□

Probably it's due to the lack of oxygen, or probably my body is surrendering to the strain it endures when I raise my voice, I'm attacked by a sudden dizziness.

Then, the surrounding sounds start to fade away, my vision turns white....

Just like that, I close my eyes, as if something is seducing me, something is drawing me in.

That scene was half the length of the original's, and yeah, it's asphyxiation now.

The route also feels a lot more shorter as compared to the original's. I guess it's really due to the omitting of them suggestive scenes. The ending was enhanced with re:connect's details, though, so now it actually makes more sense, and also, probably to compensate for the length of the route.

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